

THE FRANK ZAPPA SONGBOOK VOL.1



BROWN SHOES DON'T MAKE IT

By
FRANK ZAPPA

Boogie shuffle

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m

Moderato
Tacet strict
time

C D \flat C B \flat

din-ner by the pool, Watch your brother grow a beard, Got an - oth-er year of school, You're O. K. - he's too weird. Be a

A Em F#m G A

plumb-er, he's a bum-mer, he's a bum-mer ev-ery sum-mer. Be a loy - al plas - tic

Bm C#m D E A F#m E F#m Faster B \flat 6

ro - bot for a world that does - n't care. Smile at ev - ery ug - ly

Tacet (Kazoo) Tempo 1 shuffle

shine on your shoes - and cut your hair.

F#m7 B F#m7 B F#m7 B

Be a jerk_ and go to work. Be a jerk_

F#m7 B F#m7 B

_ and go to work. Be a jerk_ and go to work. Be a jerk_

F#m7 B F#m7 B F#m7 B

_ and go to work. Do your job_ and do it right. Life's a ball T. V._ to - night

F#m7 B F#m7 B F#m7 B

Do you love it, do you hate it? There it

F#m7 B F#m7 B F#m7 B

is the way you made it.

(Pretend toretch)

Moderate Waltz

B

Low cluster to simulate Tam-Tam

A world of

C# 4 fr. B

se - cret hun - gers, Per - vert - ing the men who

C# 4 fr. B

make your laws. Ev - 'ry de - sire is

$C\sharp$ 4 fr. $D\flat (=C\sharp)$ 4 fr. $C\flat (=B)$ $Fm7(+5)$ $D\flat^6$ 3 fr. $G\flat maj7$

hid - den a - way In a drawer in a

$Fm7(+5)$ $C\flat maj7$ $D\flat maj7$ $E\flat$ F $G\flat maj7$ $E\flat$ $G\flat$ G *(Sprechgesang)*

desk by a nau - ga - hyde chair on a rug where they

Guitar tacet

walk and drool, past the girls in the of - fice.

$\text{♪} = \text{♪}$ *(Clear your throat)* $\text{♪} = \text{♪}$ *(Sprechgesang)*

Hrat-che pl - che, Hrat-che pl - che, Hrat-che pl - che, Hrat-che pl We see _____ in the

Ped.

back of the Cit - y Hall mind the dream of a girl a -

L. H.

Ped.

bout thir - teen.

trb

sfz mp

tr

mp

f

f

Ped.

Ped.

Ped.

Off with her clothes and

mp

mp

p

f

f

mp

Ped.

in - to a bed where she tick - les his fan - cy all nite long.

f

f

tr

Ped.

Ped.

mf

Slow shuffle

His wife's at-tend-ing an or - chid show.

mf

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

She squealed for a week to get him to go

fff

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

back in the bed his teen-age queen

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

Fast Motown

Rook-ing and roll-ing and act-ing ob-scene. Ba-by! Ba-by!

R. H.

Ba - by! Ba - by!

Ballad Rock

C Dm

And he loves it, he loves it,

Dm Em F G F Em

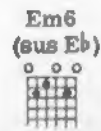
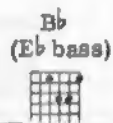
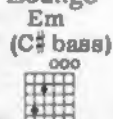
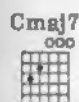
curls up his toes. She bites his fat neck and it lights up his nose, But

Em C Dm C Bb C D9 E9

can - not be fooled, old Cit - y Hall Fred, she's nas - ty, she's nas - ty, she digs it in bed.

Grandioso
Guitar tacet

Tempo di Cocktail Lounge



Do it a - gain_ and do it some more, _ That does it by_ gol - ly, It's

gva

Dm Am7 Tacet

nas - ty for sure, ——— Nas - ty, nas - ty, nas - ty,

gva *loco*

nas - ty, nas - ty, nas - ty, On - ly thir - teen and she knows how to nas - ty. She's a

gva

Tempo di Beach Boys

G Dm F Em Dm C

dir - ty young mind cor - rupt - ed, cor - rod - ed

G Dm F Em Dm C

Well, she's thir - teen to - day — and I hear — she gets load -

- ed. Mum, mum, mum, mum, mum, mum, mum, mum, mum, mum, mum, mum,

No tempo (random keyboard effects)*
Guitar tacet

mum, mum, mum, mum, mum, mum, mum, mum, mum. Sssss
(inhale)

If she were my daughter I'd.... What would you do, daddy? If she were my daughter I'd....

(Write your own part in this space)

What would you do, daddy? If she were my daughter I'd.... What would you do, daddy?

* If Electric Piano is used, turn on echoplex at this spot.

Corny Swing








Smoth-er my daugh-ter in choc-o-late syr-up and strap her on a-gain.









Oh, ba-by! Smoth-er that girl in choc-o-late syr-up, and





strap her on a-gain. She's a teen-age ba-by and she





turns me on. I'd like to make her do a nas-ty on the White House lawn. Gon-na

Bb 6 fr. A 5 fr. Ab 4 fr. G7 000

smoth - er my daugh - ter in choc - o - late syr - up and

C7 0 F7 Bb 6 fr.

boog - ie 'til the cows come home. _____

Time to go home, _____


Slow - Relaxed time
Guitar tacet

Strict time

Madge is on the phone, Got to meet the Gur - neys and a

Slower

doz - en gray at - tor - nies; T. V. din - ner by the pool, I'm so glad I fin - ished school.



Life is such a ball, I run the world from Cit - y Hall.

accel.

Fast as possible
Guitar tacet
Play 4 times

sfz mp

(Fraudulent dramatic section)

ff mf

Ped. II

accel. rit.

ff p p ff > pp


Ped II off Ped.

MOTHER PEOPLE


Moderato

By
FRANK ZAPPA

D



We are the oth - er peo - ple, We are the oth - er peo - ple,



G A Bm G A



We are the oth - er peo - ple. You're the oth - er peo - ple, too.



G A Bm G A



Found a way_ to get to you.



A bit faster D

Em

Do you think that I'm cra - zy?
Do you think that I love you?

G

A

To Coda Em

Out of my mind? }
Stu - pid and blind? }

Do you

F#m

Em7

A

Em7

F#m

Em

A

G

F#m

think that I creep in the night and sleep in a

Em

Guitar tacet

phone booth?

Ped II

Tempo I
C(susD)

A

C(susD)

A

Lem-me take a min-ute and tell you my plan, Lem-me take a min-ute and tell who I am,

F#m

Bm

F#m

Bm

G

A

Em

If it does-n't show, Think you bet-ter know I'm an-oth-er per-son.

Tempo II

F#m

Em7

A

Em7

F#m

Em

Do you think that my pants are too tight? Do you

think that I'm creep-y?

Guitar tacet

½ Ped

Tempo I
C(susD)

Chord diagrams: C(susD) and A.

Bet - ter look a - round be - fore you say you don't care,

Chord diagrams: C(susD) and A.

Shut your fuck - in' mouth a - bout the length of my hair.

Chord diagrams: F#m, Bm, F#m, Bm, G, A, Em.

How would you sur-vive, if you were a - live, shit - ty lit - tle per - son?

D.C. al Coda

Chord diagrams: Em, F#m, Em7, A, Em7, F#m, Em, Em7, A9, G9, F#m9, G9, Em.

Coda

Do you think that I dream through the night of hold - ing you near me.

R. H. L. H.

1/2 Ped.

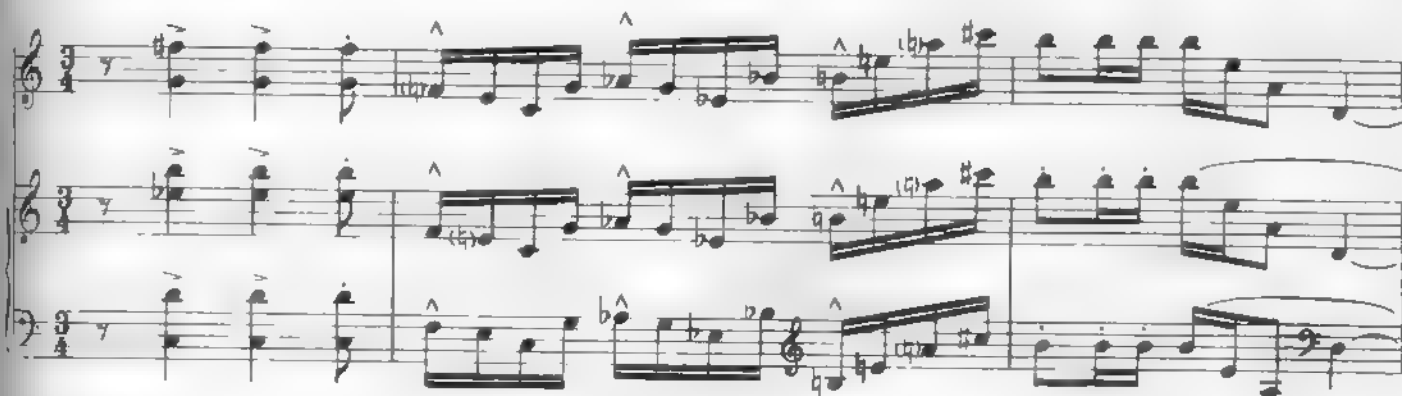
IGOR'S BOOGIE

By
FRANK ZAPP

A tight little march
No chords

Guitar
or
Voices

* Note: Originally for 2 separate electric keyboards.



PENIS DIMENSION

By
FRANK ZAPPA

Modest Waltz

Cmaj9 Am Cmaj9 Cm11 Tacet

Pe - nis di - men - sion,

Cmaj9 Am Cmaj9 Db13 Eb13 Tacet

Pe - nis di - men - sion.

Cm Bbm D Am G D C#m9 G+ F#(G bass)

Pe - nis di - men - sion is wor - ry - ing me.

G# F# C#(susD#) C#m(susF#) F# G#m(susC#)

I can't hard - ly sleep at night 'cause of

E F# B A9

pe - nis di - men - sion.

Faster
Guitar tacet

C#m9

Do you wor - ry? Do you wor - ry a

Em9



Tacet

lot?

$\text{♩} = 116$ Paster

C#m9



$\text{♩} = 66$ In three

No!

(Moan) *ff*

(Both buttocks)

Do you wor-ry?

Stand Turn around

Sit on keyboard and jump back to normal position without losing the tempo.

$\text{♩} = 58$ Half speed

Ebm6



Cmaj9



Do you wor-ry and

moan

That th

C11



C



Bbmaj9



A7(b5)



size of your cook is not mon-strous e-nough?

A9 G F#m A⁶₉ A⁶₉ F#m9

It's your pe - nis di - men - sion, _____

Ped. II

Tacet Fmaj9 Cm11 3 ft.

Pe - nis di - men - sion, _____

Tacet

Wah — oo wah oo wah oo wah Wah — oo wah oo wah oo wah

Vamp for dialogue

HOW COULD I BE SUCH A FOOL

By
FRANK ZAPPA

Moderato



The first system of musical notation for 'How Could I Be Such a Fool'. It features a vocal line in 3/4 time and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.



The second system of musical notation, including the first line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support.

When I won your love, I was ver - y glad, Ev - 'ry

Bb

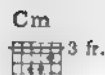
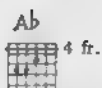


Dm



The third system of musical notation, including the second line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support.

hap - pi - ness in the world be - longed to me.



Then our love was lost and you went a - way,



Now I shed my tears in lone - ly mis - er - y. I



know_ now_ that you nev - er ev - er real - ly loved_ me. It



hurts me now to think you nev - er ev - er real - ly cared. I

Ab



Cm



sit and ask my - self a thou - sand times to try and find

Gsus



G



Fm



G



what real - ly hap - pened to the love that we shared.



How could I be — such a fool ? —

How could I be - lieve all those lies you told — me ?

How could I be tak-en in by your sweet_ face? You

F

spoiled our love. You ruined my life. I'm

A^bmaj7

so tore down, I'm a ter-ri-ble dis - grace.

Gsus

G

rit.

C

There will come a time when you'll re - gret the way You

Em

a tempo

Bb **Dm**

treat-ed me as if I was a fool and did-n't know The

Ab 4 fr **Cm** 3 fr

man - y times you lied a - bout your love for me.

Gsus **G** **Fm** **G**

Some-one else is going to know that your love was just a show,

Em **Em9** **Gmaj7** **F#m7** **Em7**

How could I be — such a fool.

LET'S MAKE THE WATER TURN BLACK

By
FRANK ZAPPAFast
C(susD)

C

Em

Am

1. Now be - lieve me when I tell you that my song is real-ly true,
 2. Ear-ly in the morn-ing Dad-dy Din-ky went to work,
 3. Ron-nie saves his nu-mies on a win-dow in his room, (A

Dm

Em

Fm

G

C

Em

I want ev - 'ry-one to lis - ten and be - lieve, It's a - bout some lit - tle peo - ple from a
 Sell - ing lamps and chairs to San Ber - dl - no squares. And I still re - mem - ber Ma - ma with her
 mar - vel to be seen: dys - en - ter - y green) While Ken - ny and his bud - dles had a

Am

1. Bb

Eb

Ab

G

long time a - go and all the things the neigh - bors did - n't know.
 a - pron and her pad,
 game out in the back

2. Bb A D C F

feed - ing all the boys at Ed's Ca - fé! Whiz - zing and past - ing and

G F G Am7 Bm7 Cmaj7 D9

poot - ing through the day... (Ron - nie help - ing Ken - ny help - ing burn his poots a - way!) And

G F Eb D Fm Ab G

all the while on a shelf in the shed: KENNY'S LITTLE CREATURES ON DIS - PLAY!

3.

F G Am Em

"LET'S MAKE THE WA - TER TURN BLACK." We see them af - ter school in a

A Em A

world of their own (To some it might seem creep-y what they do...) The

Em C B Em

neigh-bors on the right set and watched them ev-'ry night (I bet you'd do the same if they was

D G F G F

you) Whiz - zing and past - ing and poot - ing through the day...

G Am7 Bm7 Cmaj7 D9 G F

(Ron - nie help - ing Ken - ny help - ing burn his poots a - way!) And all the while on 3

shelf in the shed: KEN-NY'S LIT-TLE CREA-TURES ON DIS-PLAY!

Ron-nie's in the ar-my now and Ken-ny's tak-ing pills, Oh! How they yearn to

see a bomb-er burn! Col-or flash-ing, thun-der crash-ing, dy-na-mite ma-chine!

(Wait till the fire turns green.) WAIT TILL THE FIRE TURNS GREEN!

OH NO

By
FRANK ZAPPA

Em9 A(susB) Em C(susD) B(susC#)

Oh no, I don't be-lieve it, You say that you think you

R. H.

A(susB) Em9 A(susB)

know the mean - ing of love. Do you real-ly think it can be told?

2nd time only

Em9 C(susD) B(susC#) Em

{ You say love is all we need, You say — with your
 { You say that you real - ly know. I think — you should

R. H.

B(susC#) C(susD) Em

love — you can change all — of the fools, all of the hate,
check — it a — gain. How — can you say what you be — lieve

B(susC#) C(susD) D(susE) 1. A C#(susD#)

I think you're prob-ab-ly out to lunch.
will be the key to a world of

B(susC#) 2. B(susC#) C#(susD#) A

love ?

Fmaj7 Em7 Dm7 Fmaj7 Em7 Gmaj7

div. All your love will it save

me ? All your

love will it save the world from

what we can't un - der - stand? Oh, no, I don't be - lieve it, —

R. H.

Em C(susD)B(susC#) A(susB) Em9 A(susB) A

AMERICA DRINKS & GOES HOME

By
FRANK ZAPPA

Moderate slow



(This is a special request. Hope you enjoy it.)

gva gvas.

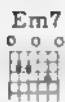
I've tried to
I don't re -



Fmaj7



find gret how my heart could be so blind, dear,
hav - ing met up with a girl who -



How could I be fooled just like the rest.
breaks hearts like they were noth - ing at all.

D(susE) Ebm9 Ebm9⁶ Am9 5 fr.

You — came on strong — with your fast car and your
 I've — done it too — so I know just what it

gva — — — *gliss.*

8bassa —

1. D9(11+) 4 fr. D9 4 fr. Cm7 3 fr. F6(11+) Eb6(11+)

class ring, — soft voice and your sad eyes. — *gva* — — —

Bbm7 Eb6(11+) D+7 2. D9(11+) 4 fr. D9 4 fr.

I fell for the whole thing. — feels like —

gva — *loco* — — — *gliss.*

Fmaj7 G7(b9) Cmaj7

and just like I said, there's no re-grets.

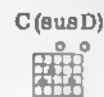
gva — — — *L. H.* *R. H.* *L. H.*

Ped. *Ped.* *L. H.*

SON OF SUZY CREAMCHEESE

By
FRANK ZAPPA

Fast as possible



Su - zy Cream - cheese -

* R. H.

L. H.

D(susE)

C(susD)

A

Bm



Oh, ma - ma now, what's got in - to you?

R. H.

L. H.

Cmaj7

Bm7

Am7

Gmaj7

Am7

Bm7

Em



Su - zy you were such a sweet - ie } Yeah, yeah, yeah.
Got to find my Su - zy Cream-cheese

* Alternate figure:

Cmaj7 Bm7 Am7 Gmaj7 Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7
 { Once you were my one and on - ly } Yeah, yeah, Yeah. { Blew your mind on too much Kool-aid }
 { Think I'll go and start my oar } { Real-ly dig her she's so freak-y }

Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7 Am7
 Yeah, yeah, yeah. { Took my stash and left me lone - ly } Yeah,
 { Heard the heat knows where you are }

Bm7 Em7 A C(susD) D(susE) C(susD)
 yeah, — yeah. Su - zy Cream-cheese, — Oh, ba - by no

A Bm A C(susD)
 what's got in - to ya? Su - zy Cream-cheese, —
 R...
 L. H.

D(susE) C(susD)

A

Bm7

Tacet

Oh, ma - ma now, what's got in - to ya?

Cmaj7

Bm7

Am7

Gmaj7

Am7

Bm7

Em

Cruised the strip and went to Can - ters Yeah, yeah, yeah.

Cmaj7

Bm7

Am7

Gmaj7

Am7

Bm7

Em

Su - zy Cream-cheese please come home - Yeah, yeah, yeah.

Cmaj7

Bm7

Am7

Gmaj7

Am7

Bm7

Em

Vi - to says she split for Berke - ley Yeah, yeah, yeah.

Cmaj7 Bm7 Am7 Gmaj7 Am7 Bm7 Em7
 Pro-test march-ing sty - ro - foam - Yeah, yeah, — yeah.

A C(susD) D(susE) C(susD) A Bm
 Su - zy Cream-cheese - oh {ba - by} now, what's got in - to ya?
 {ma - ma}

Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7
 Tacet Yeah, yeah, yeah.

Am7 Bm7 Em A(susB)

EXCERPT FROM MUSIC FOR ELECTRIC VIOLIN AND LOW-BUDGET SYMPHONY ORCHESTRA

(piano with concert pitch melody line)

Andante
Bb 13



By
FRANK ZAPPA

Bb Clarinet (In concert key)

The musical score is written for Bb Clarinet (In concert key) and Piano. It consists of four systems of music. The first system shows the initial entry of the Bb Clarinet with a melody line and the piano accompaniment. The second system introduces a new melody line for the Bb Clarinet, with the piano accompaniment providing harmonic support. The third system features a more complex melody line for the Bb Clarinet, with the piano accompaniment continuing to support the melody. The fourth system concludes the excerpt with a final melody line for the Bb Clarinet and a piano accompaniment that ends with a 'Tacet' marking.

Chord diagrams and fingering are provided for several chords:

- B11(-13)
- C13
- C#m7
- D+7(b9)
- Cm7

The score includes various musical notations such as notes, rests, beams, and slurs, indicating the flow and phrasing of the music.

Fma7(+11)



B



Fma7



G



F#sus4



Bbma7



Cm7



E(susA#)



B7



E9



F7



Cm



3 fr

Tacet

poco rit.
poco rit.

EXCERPT FROM MUSIC FOR ELECTRIC VIOLIN AND LOW-BUDGET SYMPHONY ORCHESTRA

(transposed Bb Clarinet part)

Bb Clarinet (transposed part)

B)
FRANK ZAPPA

The musical score is written for a Bb Clarinet (transposed part) and consists of eight staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one flat (Bb). The score includes several measures with triplets (marked with a '3') and a trill (marked with a 'tr' and a wavy line). The tempo marking 'poco rit.' is present at the bottom right of the eighth staff.

I'M NOT SATISFIED

By
FRANK ZAPPA

Fast

C#m7

D

E

C#m7

D

E

The first system of musical notation includes a vocal line with the lyrics "Ye - ah!" and a piano accompaniment. Above the vocal line, there are six guitar chord diagrams for C#m7, D, E, C#m7, D, and E. The piano part consists of two staves, treble and bass, with various chords and melodic lines.

C#m7

D

E

C#m7

D

E

The second system of musical notation continues the piano accompaniment with two staves, treble and bass, featuring various chords and melodic lines.

D

A

Am7

D7

Am7

Got

no place to go,

I'm tired of walk-

gua

The third system of musical notation includes a vocal line with the lyrics "Got no place to go, I'm tired of walk-gua" and a piano accompaniment. Above the vocal line, there are five guitar chord diagrams for D, A, Am7, D7, and Am7. The piano part consists of two staves, treble and bass, with various chords and melodic lines.

ing up and down this street all by my - self.

gva

No love left for me to give, I try and try

gva

but no one wants me the way I am.

gva

Why should I pre - tend I like to roam from door to door?


loco























May - be I'll just kill my - self, — I just don't care no — more — Be - cause












I'm not sat - is - fied, Ev - 'ry - thing I've tried.

I don't like the way life has been a - bus - ing me.

Ye - ah!

C#m7 D E D

Ye - ah! Who would care if I - was gone,

A Am7 Am6

I nev - er met - no one - who'd care - if - I - was

gva

Am7 Am6 D A Am7 Am6

dead and gone, - Who needs me to care for them, No - bod - y needs -

gva loco gva

Am7 Am6 Am7 Am6 Am7 Am6

me, why should I just hang a - round!

gva

F#m E F#m E

Why should I just sit and watch_ while the oth-ers smile?

F#m E F#m E

I just wish that some-one cared_ if I was hap-py for a-while-be-cause

Bm C#m7 D6 C#m7 Bm C#m7 D6 C#m7 Bm

I'm not sat-is-fied ev-'ry-thing I've tried

C#m7 D6 C#m7 Bm Dm7 Em7 F G F G

I don't like the way life has been a-bus-ing

C#m7 D E C#m7 D

me.

E Bm7 C#m7 Dmaj7 C#m7 Bm7 G (susA) E F (susF#) (susG)

Ye - ah!

Grandioso *

D6 D

a tempo

Ped. Ped.

F6 Em7 Dm7 Cmaj9 Bm7b5 Am9 G A

* If possible omit ♪'s during performance to keep the rhythm going.

MOM & DAD

By
FRANK ZAPPA

Moderate 4

Em



Em7



Ma - ma!

3

Fmaj9



C(susD)D(susE)E(susF#)



D(susE)



Ma - ma! Some - one said they made some noise the

C(susD)



Cmaj9(b5)



F



Em

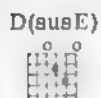


cops have shot some girls and boys.

3



You'll sit home and drink all night, They looked too weird, it



served them right.



Ev - er take a min - ute just to show a real e - mo - tion,

in be - tween the mois - ture cream and vel - vet fa - cial lo - tion?

Bb maj9



Ab maj9



Bb maj9



Ab maj9



Ev - er tell your kids — you're glad that they can think?

Bb maj9



Ab maj9



Bb maj9



Ab maj7



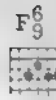
Ev - er say you loved 'em? Ev - er let 'em watch you drink?

D(susE)



Ev - er won - der why — your daugh - ter looked so sad? It's

such a drag to have — to love a plas - tic Mom and Dad.



Ma - ma! Ma - ma! Your

C(susD) D(susE) E(susF#)



D(susE)



C(susD)



F



child was killed in the park to - day, Shot by the cops as she qui - et - ly



lay By the side of the

D(susE)



Fmaj9



Tacet



creeps she knew They killed her too, *grr*

rit. *L...*

ABSOLUTELY FREE

Moderately and freely

By
FRANK ZAPPA

F#6

Amaj9

mf

rit.

F#6

Amaj9

f a tempo

rit.

Gmaj7

F

mf a tempo

mp

A6

F(susG)

(Spoken)

"I don't do publicly balling for you any more."

"The first word in this song is dis-cor-por-ate. It means to leave your bod-y." Dis -

colla voce

G Am G

cor - por - ate and come with me, Shift - ing, drift - ing,

a tempo

Dm Bb Eb F

cloud - less, star - less VEL - VET VAL - LEYS AND A

Am G G F G

SAP - PHIRE SEA: Wah Wah Un - bind your



Am G


mind there is no time to lick your stamps and











paste them in DIS - COR - POR - ATE and we








will be - gin

Wah Wah! (Flower power sucks, sucks, sucks.)

Dia - monds on vel - vets on gold - ens on Vix - en on Com - et on
 Dream - ing on cush - ions on of vel - vet and sat - in to mu - sic by

Cu - pid on Don - ner and Blit - zen on up and a - way and a -
 mag - ic by peo - ple that hap - pen to en - ter the world of a

G Am G Am G

far and a - go - go es - cape from the weight of your cor - por - ate
 strange pur - ple Jel - lo, The dreams as they live them are all "mel - low

A A D B E C#

lo - go! } UN - BIND YOUR MIND THERE IS NO TIME
 yel - low"

F# A E F# A E F#

Boin-n-n-n-g TO LICK YOUR STAMPS AND PASTE THEM IN

E B F# E F# E B

DIS - COR - POR - ATE AND WE'LL BE - GIN.

A B C#m 4 fr. B

A G A G A

FREE - DOM! FREE - DOM! KIND - LY - LOV - ING! YOU'LL BE -

G F#m Em A G

AB - SO - LUTE - LY FREE ON - LY IF YOU

To Coda

F#m Em F(susG)

WANT TO BE.

D.S. al Coda

UNCLE MEAT

By
FRANK ZAPPA

Moderately fast

D(sus4)



The first system of the musical score for 'Uncle Meat'. It consists of two staves, treble and bass. The time signature is 3/4. The tempo is 'Moderately fast'. The key signature has one sharp (F#). The music begins with a D(sus4) chord. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Eb(susF)



The second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff features a melodic line with various intervals, and the bass staff continues with eighth notes. The key signature remains one sharp.

E7



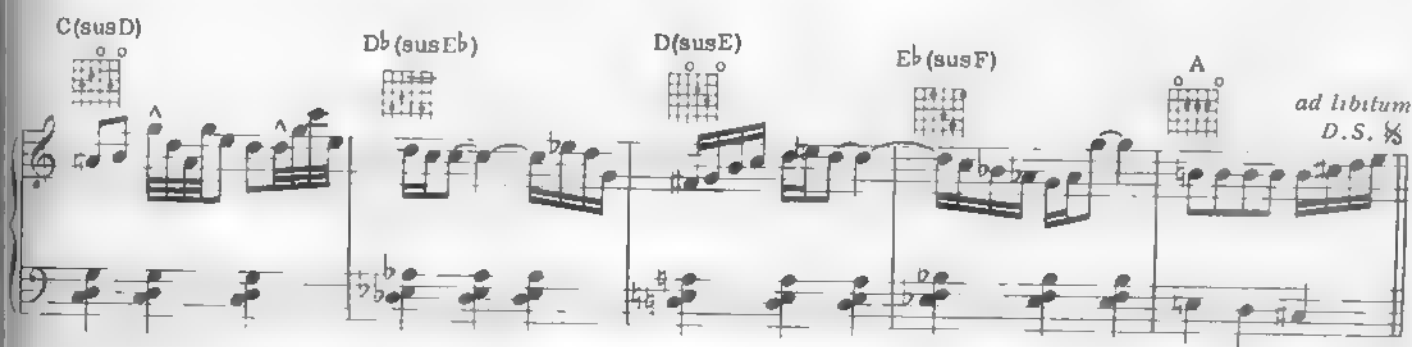
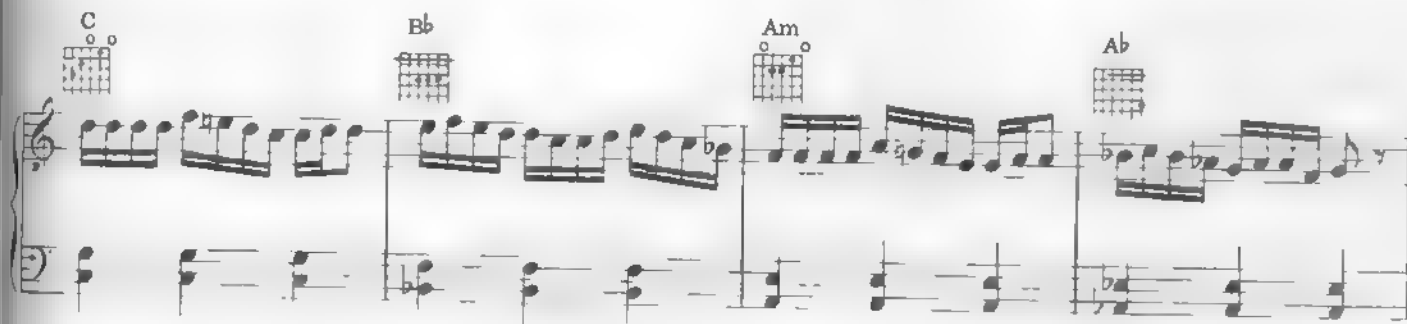
A7



D(sus4)



The third system of the musical score. It features a melodic line in the treble staff with triplets and a steady accompaniment in the bass staff. The key signature remains one sharp. The system concludes with a D(sus4) chord.



THE IDIOT BASTARD SON

By
FRANK ZAPPA

Moderato

D(susE)

C(susD)

F(susG)

C(susD)

D(susE)

Em7

The I - di - ot Bas - tard Son: (THE FA - THER'S A

This system contains the first line of music. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves. Chord diagrams for D(susE), C(susD), F(susG), C(susD), D(susE), and Em7 are shown above the vocal staff. The lyrics are: "The I - di - ot Bas - tard Son: (THE FA - THER'S A".

C(susD)

D

C

D

C

Am

NA - ZI IN CON-GRESS TO - DAY.) The moth-er's a hook - er some -

This system contains the second line of music. It continues the vocal melody and piano accompaniment. Chord diagrams for C(susD), D, C, D, C, Am, D, Em7, C(susD), D, and C are shown above the vocal staff. The lyrics are: "NA - ZI IN CON-GRESS TO - DAY.) The moth-er's a hook - er some -".

D

C

Am

where in L. A. The I - di - ot Bas - tard Son, A -

This system contains the third line of music. It continues the vocal melody and piano accompaniment. Chord diagrams for D, C, Am, D(susE), C(susD), F(susG), C(susD), and D(susE) are shown above the vocal staff. The lyrics are: "where in L. A. The I - di - ot Bas - tard Son, A -".

Em7 C(susD) D C D C Am Em7

ban-doned to per - ish in back of a car. Ken - ny will

C(susD) D C D C Am D(susE) C F⁶₉

stash him a - way in a jar, The I - di - ot Boy.

Am9 Cmaj7 A13(b9)

Try and im - ag - ine a win - dow all cov - ered in green, (All the

Gmaj7(+9) Fmaj7 Ebm F Ebmaj7 E9(b5)

time he would spend at the church he'd at - tend

D7 Em Bb7 D D(susE) C(susD) F C(susG) C(susD) D(susE)

Tacet

warm - ing his pew.)

Em7 C(susD) D C D C Em11 F(susG) Cmaj7

Ken - ny will feed him and Ron - nie will watch! The child will
 li - ars and cheat - ers and peo - ple like you, Who smile and

Em11 Cmaj7 F#m11 F(susG) Cmaj7 1. D 2. D

thrive and grow and en - ter the world of
 think they know what this is a - bout, (YOU

Em7 C(susD)

THINK YOU KNOW EV - 'RY - THING may - be so.) The song we sing,

DO YOU KNOW? We're lis - ten - ing THE

C F(susG) Am9

I - DI - OT BOY! Try and im - ag - ine a win - dow all

Cmaj7 A13(b9) Gmaj7(+9)

cov - ered in green, (All the time he would spend,

Fmaj7 Ebm F Ebmaj7 E9(b5) D7 Em Bb7 D(susE)

all the col - ors he'd blend, where are they now? Beat chest 3
Stamp on floor
Slap thigh

PIANO INTRODUCTION TO LITTLE HOUSE I USED TO LIVE IN (revised)

By
FRANK ZAPPA

Rubato
Guitar tacet

mf *p* *mf* *Rva*

loco *p* *f* *mf* *sost.*

p *sost.* *6* *3*

Rva *molto accel.* *ril.* *sost.* *ff*

Moderate (Ruhig Schreitend)

mf

1146

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill marked 'A' and a 9-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics: *fff* and *mf*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill marked 'A' and a 5-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill marked 'A' and a 3-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill marked 'A' and a 3-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

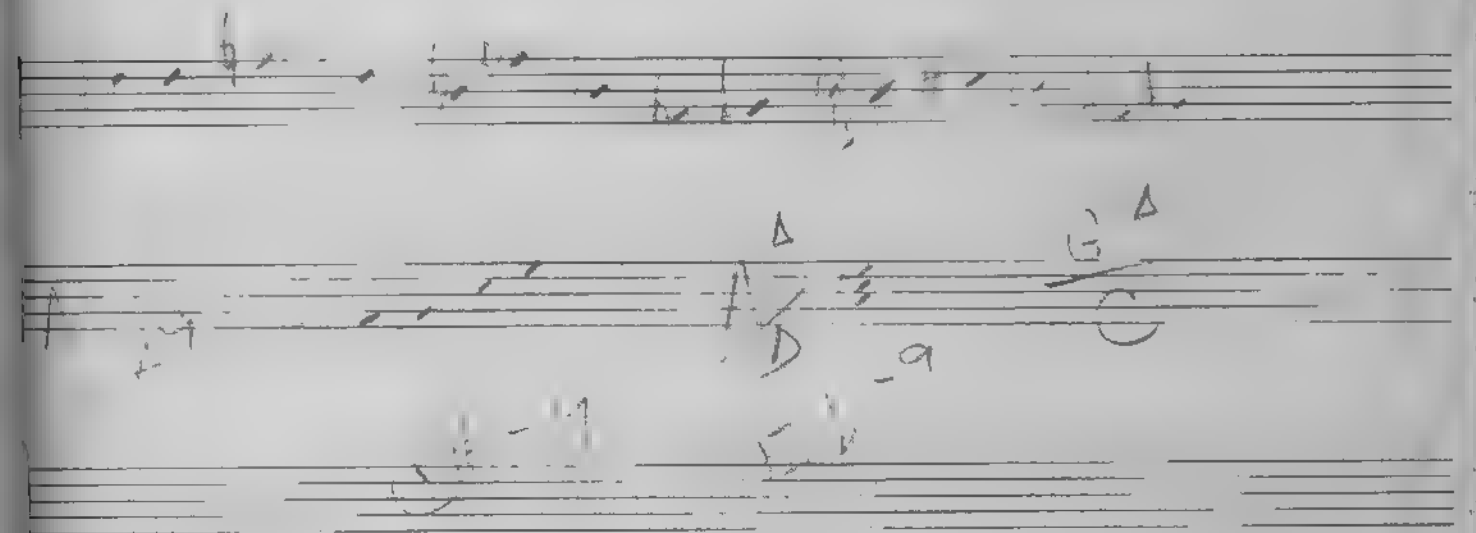
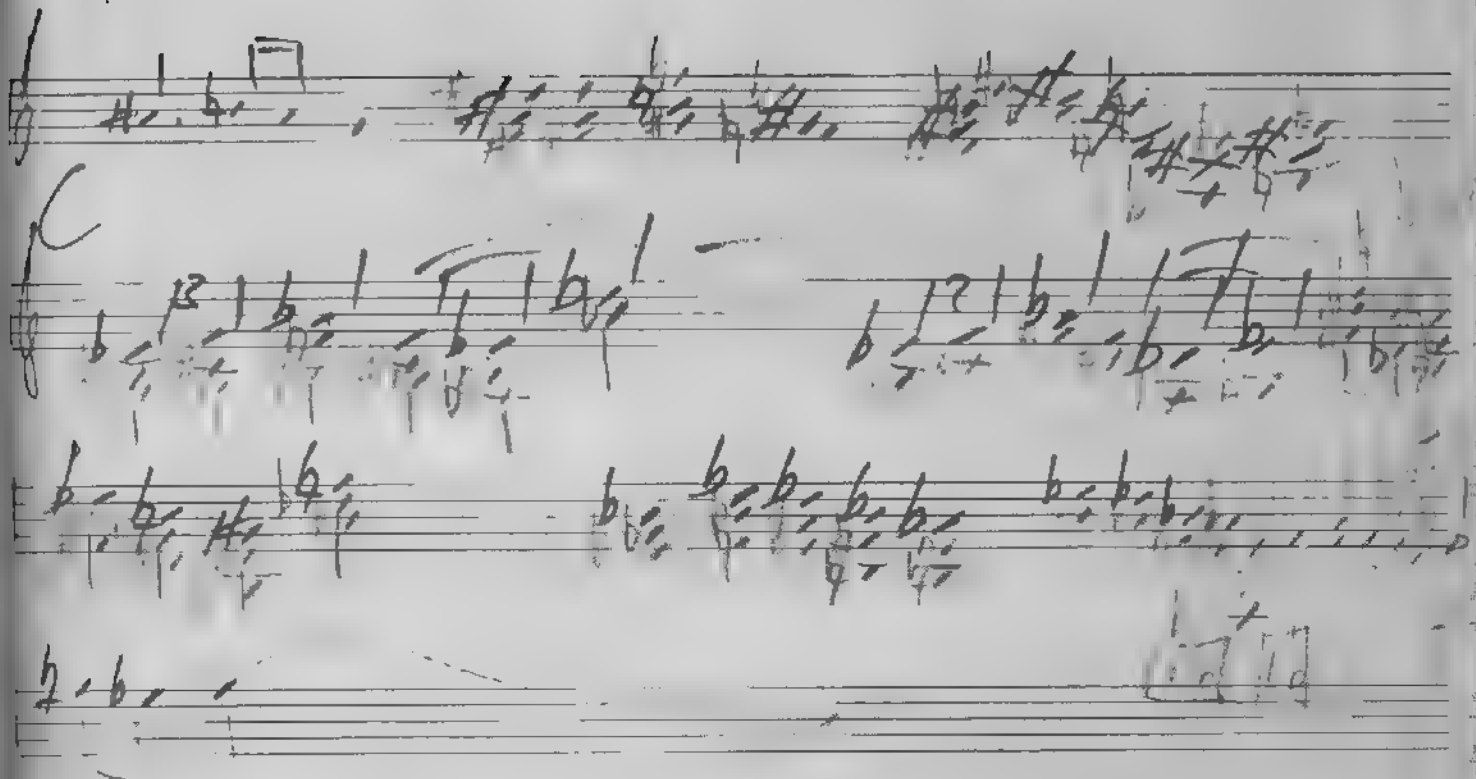
Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill marked 'A' and a 3-measure phrase. Bass staff has a rhythmic accompaniment. Dynamics: *f*.

Ped.

Cough

Move buttocks,
causing stool
to creak

WAKA = JAWAKA



NUN SUIT

WHY DON'T YOU STRAP ON THIS HERE BUNCH OF CARD BOARD BOXES, DADDY-O

HMM

WHY DON'T YOU

DADDY-O

DADDY-O

(JOY OF MY DESIRING) YOU'LL CERTAINLY LOOK SWAVE AND GET ME HOT

(JOY OF MY DESIRING) mmm

(JOY OF MY DESIRING) mmm

HOT HOT GET ME HOT AND HORN

IF THERE'S ONE THING I REL

HOT HOT GET ME HOT AND AH DOO

HOT HOT GET ME HOT AND DOO

7 3 5 3

GET OFF ON, ITS A WAX-SUIT PAINTED ON SOME OLD BOXES ...

YOINGGG!

WAX WAX WAX WAX

3 3 3 3

SOME OLD MELODIES ... FOUR-FOUR ... AN AMRA ... AN AREOLA ...

(CLAP) SOME OLD MELODIES (CLAP) AN AREOLA ...

(CLAP) SOME OLD MELODIES (CLAP) AN AREOLA ...

3 3 3 3

PINK GUMS ... STUMPY GRAY TEETH ... DENTAL FLOSS GETS ME HOT

PINK GUMS ... TEETH ... DENTAL FLOSS

PINK GUMS ... TEETH ... DENTAL FLOSS

3 8

WANNA WATCH A DENTAL HYGIENE MOVIE?

HOLD UP
WHISTLERS
RUN OUT
BREATH

VIBRATE
THROAT
WITH FAST
EASY-SOUNDLY

331

65

UNTIL
STERS
OUT OF
ATH

SOPHISTICATED MUZAK SWING STYLE

$\text{♩} = 80$

Handwritten musical score for "Sophisticated Muzak Swing Style". The score is written for Soprano (SOP), Alto (ALTO), Tenor (TR), and Vocals (VOC). The tempo is marked $\text{♩} = 80$. The lyrics are: "BROTHER REMINDS ME OF NUNS I SEE THEM SMASHING WITH ROLLERS DISCIPLINING MUNCHKIN CRE". The score includes various musical notations such as notes, rests, and dynamic markings like "P" (piano) and "F" (forte). There are also handwritten annotations like "MUCHO VIB." and "CAP MUTES".

A LITTLE FASTER, STRICT TIME

$\text{♩} = 176$

Handwritten musical score for "A Little Faster, Strict Time". The score is written for Soprano (SOP), Alto (ALTO), Tenor (TR), and Vocals (VOC). The tempo is marked $\text{♩} = 176$. The lyrics are: "TOR TUBED MUN CH-KINS TOR TUBED MUNCHKIN IRISH CATHOLIC VICTIMS". The score includes various musical notations such as notes, rests, and dynamic markings like "P" (piano) and "F" (forte). There are also handwritten annotations like "MUNCHKIN CRETTINS" and "CATHOLIC VICTIMS".

٥٧

IN THE MANNER OF A LADY CAMEL

Handwritten musical score for the song "Little Green Scratchy". The score is written on five staves. The first staff is for the Saxophone Solo (SAX SOLO), the second for Alto Saxophone (ALTO), the third for Tenor Saxophone (TNR), the fourth for Piano (PNO), and the fifth for Bass (BASS). The music is in 3/4 time. The lyrics are written below the staves: "LITTLE GREEN SCRATCHY", "SWEATERS", "LITTLE GREEN SCRATCHY DIES", and "CORDUROY PANTS". The score includes various musical notations such as notes, rests, and dynamic markings like "mp" (mezzo-piano) and "f" (forte).

Handwritten musical score for the song "Corduroy Pants". The score is written for four voices (Sopranos, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked "EASE INTO + SING FINGERS ULTRA - SLOWLY". The piece is in 3/4 time and consists of 16 measures. The lyrics are "CORDUROY PANTS".

The score is divided into four staves:

- SOP** (Sopranos): The top staff, featuring a vocal line with lyrics and a piano accompaniment line.
- ALTO** (Alto): The second staff, featuring a vocal line with lyrics and a piano accompaniment line.
- TNR** (Tenor): The third staff, featuring a vocal line with lyrics and a piano accompaniment line.
- BBS** (Bass): The bottom staff, featuring a vocal line with lyrics and a piano accompaniment line.

The lyrics are "CORDUROY PANTS". The piano accompaniment is written in a simple, rhythmic style, using a variety of note values and rests. The score includes dynamic markings such as "p" (piano) and "mf" (mezzo-forte). The piece concludes with a final chord and a "mf" marking.

[illegible]

[illegible]

CAN I HELP YOU WITH THIS DUMMY

Handwritten musical score for "The Great Wall" by John Williams. The score is written on ten staves, each labeled with an instrument or voice part. The tempo is marked as $\text{♩} = 88$. The score is divided into four measures, numbered 1, 2, 3, and 4. The parts include:

- RAPE**: A vocal part with lyrics "A-HEH!" and "(CLEANLY AS THUNDER)".
- A. FL.**: Alto Flute.
- B. CL.**: Bass Clarinet.
- C. BSSN.**: Contrabassoon.
- E. HNS.**: English Horn.
- Solo TRB.**: Solo Trombone.
- Orch. E. DRUMS**: Orchestral E. Drums.
- IV.**: Violin IV.
- PERC.**: Percussion.
- VI.**: Violin VI.
- Solo VLN.**: Solo Violin.
- Solo VC.**: Solo Violoncello.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., pp , mp , fp , f , ff). There are also handwritten annotations and performance instructions, such as "ANY LOW PEDAL TONES", "PUNCHED WATER, GROWLING", "OPEN", "SHALL", "CHUCKLE", "PAGE B.D.", "WIDE SPACE", "SML TASTE", "SML PORT.", "NO SPACE", and "SML PORT.". The score is written in a clear, legible hand, with some corrections and additions visible.

(STYLIZED GRANTS AS SHE AMBS HERSELF WITH THE GROTESQUE HAND)

SOPRANO
OH! YOU STARTLED ME!
Himen!
HA, HA
AH, AH
HA, DOON

RANCE
CAN
I
HE HELP YOU WITH THIS

B.F.C.
FF
Tp

B.C.A.
ff
Tp

C. BOON
ff
fp

G.H.S.
pp
Ff
Fp

SOLD TAD.
Vf
Ff
Fp

OCLA E. OPS
A PICCOLO S.D.
DUALY
WINDS O.P.
2 TIMBRES
OPEN ROLLS
PP

III PERK
F
Ff

VII
mf
Ff
F

SOLD UCLN.
F
F

SOLD VC
f
f
P20
He

Handwritten musical score for orchestra and vocal soloist. The score is divided into measures 9, 10, 11, and 12. The instruments listed on the left are: SOBBANO, RANCE, PICC, ACOR FL, B. FL, OB, EFL, Eb CLT, Bb CLT, BASS CL., 3 BASS, C. BASS, 8 HNS., PIP, Eb PIP, SOLO TAB., 3, GTR., II, OBAN. C. BASS, PERC., VI, SOLO VLN, and SOLO VC.

Measure 9 contains various musical notations including notes, rests, and dynamic markings such as *pp*, *mf*, and *sfz*. Measure 10 continues the musical development with similar notation. Measure 11 features a vocal soloist part with the lyrics "HE'S NOT VERY" and includes dynamic markings like *pp* and *sfz*. Measure 12 concludes the section with further musical notation and dynamics.

At the bottom left, there is a small circular logo with a sun-like design and the number 301.

Handwritten musical score for a symphony, measures 33 through 37. The score is written on multiple staves, including Soprano, Piccolo, B. Fl., C. Bass, 8 Hrs., 3, Gtr. B, III, DRUM, E. DRUM, IV, PEARL, V, SOLO VCL., and SOLO VC. The music features various instruments and vocal parts, with annotations such as "VERY HEAVY", "PULLS OFF INSTRUMENT AND ADAPTS", and "POCO RIT." (Poco Ritardando). The score is marked with measure numbers 33, 34, 35, 36, and 37.

A TEMPO

18 (PULLS DUMMY HAND OUT OF BLOUSE) 20 22
21 (HOLDS UP DUMMY ARM + SHAKES IT)

SOPRANO

T

GIRLS

II

III

NAILS SEE POINT.

HA!

JUST LOOK AT THIS.

NORMAL

ppz

sffz

bz

A TEMPO

Soprano

23 24 25 26

...DIAMMY!

NAILS BLUE POINT

A SLEAZE DIAMMY LIKE THIS COULD NEVER BE YOUR HEAVY...

Alto

Tenor

Bass

249 VLM

Handwritten musical score for a scene titled "EMBARRASSED" (SHE DISENGAGES HERSELF FROM THE DUMMY). The score includes parts for Soprano, Range, Picc, Acto Fl, B. Fl., Ob., E. H., Eb Clt., Ab Clt., Bass, Solo Bass, Oboe, C. Bass, H.M.S., D. Fl., Eb Fl., Solo Trb., I, II, III, Orch. E. Bass, Solo Vln., and Solo Vc.

ACCEL

	29	30	31	32
SOPRANO		NO! I WANT ... REALLY		WHAT DO YOU ... WHAT SORT OF A ... WHY SHOULD A PERSON LIKE MYSELF BE ...
RANCE				
I	YOU WERE PERFORMING AN UNWITTING ACT WITH THAT DUMMY!	1) FOLD E/A STRINGS 2) OVER AND GLASS AD LIB	YOU WERE GETTING HOT WITH IT ... I SAW YOU SLUBBING ...	HEH, HEH, HEH ... I SAW YOU!
II		1) FOLD E/A STRINGS 2) OVER AND GLASS AD LIB		
III		1) FOLD B/A STRINGS 2) OVER AND GLASS AD LIB		
IV	14 SOFT STICKS			
PERC.	VERY SOFT STICKS TIMPANI (LOWEST DRUM)	1) COMPLETELY LOOSE	1) GLASS AD LIB	
V				

~~ACCE~~

Handwritten musical score for a percussion ensemble. The score is divided into four measures, each with a measure number (23, 34, 35, 36) and a key signature of one sharp (F#). The lyrics are written above the Soprano and Tenor parts. The percussion parts include various instruments like marimba and xylophone, with specific playing techniques like 'fingering' and 'fingered' indicated.

Measures: 23, 34, 35, 36

Lyrics:

Soprano: NO ... NO ... NO! NO ... NO ... NO ... NO! NO! NO! NO! Oh, I'm so ASHAMED!

Tenor: ALL THE WAY FROM OVER THERE I SAW YOU! YOU WERE BEATING OFF OR SOMETHING ... YOU WERE WORKING UP TO BEATING OFF ... YOU WERE RUBBING YOUR TITS WITH THE DEFORMED HAND OF A DUMMY! SHAME ON YOU! SHAME ON EVERY ONE OF YOU!

Percussion Parts:

- I:** Marimba (2 sticks)
- II:** Fingering Ampeggus
- III:** Fingering Ampeggus
- IV:** Marimba (2 sticks)
- V:** Marimba (2 sticks)
- Perc.:** Marimba (2 sticks)

Dynamic Markings: mp, f

~~ACCEL + CRESCENDO~~ — — — SLOWLY

[illegible]

INCLUDING: ABSOLUTELY FREE HOW COULD I BE SUCH A FOOL UNCLE MEAT OH NO
PENIS DIMENSION I'M NOT SATISFIED LET'S MAKE THE WATER TURN BLACK MOM & DAD
BROWN SHOES DON'T MAKE IT PIANO INTRODUCTION TO LITTLE HOUSE I USED TO LIVE IN
AMERICA DRINKS & GOES HOME IGOR'S BOOGIE SON OF SUZY CREAMCHEESE
MOTHER PEOPLE THE IDIOT BASTARD SON EXCERPTS FROM MUSIC FOR ELECTRIC VIOLIN
AND LOW-BUDGET SYMPHONY ORCHESTRA
PLUS - ORIGINAL MANUSCRIPTS



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